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Archaeological
Institute
of America

GENERAL MEETING OF THE ARCHAEOLOGICAL
INSTITUTE OF AMERICA

DECEMBER 27-30, 1910

THE Archaeological Institute of America held its twelfth general meeting for the reading and discussion of papers at Brown University, Providence, Rhode Island, Tuesday, Wednesday, Thursday, and Friday, December 27, 28, 29, and 30, 1910, in conjunction with the annual meeting of the American Philological Association. Five sessions were held for the reading of papers. The abstracts which follow were, with few exceptions, furnished by the authors.

WEDNESDAY, DECEMBER 28. 9.30 A.M.

1. Professor George H. Chase, of Harvard University, *A Bronze Cista in the Loeb Collection.*

This paper will be published in a later number of the JOURNAL.

2. Professor Alfred Emerson, of the Art Institute, Chicago, *The Case of Kyniska.* (Read by Professor D. M. Robinson.)

Kyniska, the sister of the Spartan king Agis, was the only woman in antiquity to win a chariot race at Olympia. The date of her victory has usually been placed in 400 or 396 B.C., but should with greater probability be assigned to 412. Her portrait statue by Apelleas, dedicated at Olympia, may perhaps be identified with the smallest of the six female figures of bronze found in the so-called villa of Piso at Herculaneum. These figures represent what Spartan art must have resembled in the best period. Pliny, who mentions Apelleas as the author of several statues of women adorning themselves, no doubt often visited this villa and may well have had these statues in mind.

3. Dr. Arthur Fairbanks, of the Museum of Fine Arts, Boston, *Report on the Excavation of Cyrene.*

No abstract of this paper was received.

4. Professor David G. Lyon, of Harvard University, *The Harvard Expedition to Samaria during the Year 1910.*

No abstract of this paper was received.

5. Professor Allan Marquand, of Princeton University, *Della Robbias in America.*

When Cavallucci and Molinier in 1884 published their Catalogue of the Della Robbias they knew of only one in this country. The list may now be extended to more than fifty. For Luca Della Robbia the most important is a Madonna and Child in a niche, owned by Mrs. George T. Bliss of New York. Three others from Luca's atelier or in his manner are in Boston. Andrea Della Robbia is represented by the somewhat damaged altarpiece in the Metropolitan Museum, by a beautiful Madonna owned by Mrs. O. H. P. Belmont in Newport, and by eighteen others, from his hand or from his atelier, in Baltimore, Boston, Newport, New York, Princeton, and Roslyn. Giovanni Della Robbia is finely represented by a lunette in the Brooklyn Museum, by two altarpieces owned by Mr. Henry Walters, Baltimore, and by Mrs. J. L. Gardner, Boston, and by four less important works in Boston, Newport, New York, and Roslyn. There are also some twenty examples by other members of the Robbia School to be found in Baltimore, Boston, Cincinnati, Newport, New York, Roslyn, and Tuxedo.

6. Professor Frank J. Mather, Jr., of Princeton University, *Italian Paintings in America.*

This paper treated of Italian Paintings in America with especial reference to the Florentine school. It was shown that in the Sienese, Venetian, and Umbrian schools the chief masters, with a few exceptions, were now represented in America by excellent examples. In the Florentine school the notable deficiencies — mostly inevitable ones — were Masolino, Masaccio, Verrocchio, Leonardo da Vinci, Ghirlandaio, and Michelangelo, though in some few cases the manner of a master was fairly well exemplified in the work of scholars. Fifteen projections were shown on the screen including works by Florentine painters from Giotto (Mrs. John L. Gardner's Presentation) to Raphael (the Inghirami portrait in the same collection). Among unedited or little known pictures were shown three recent acquisitions to the John G. Johnson collection, Philadelphia: an altarpiece in five compartments by Giottino, a small Annunciation by Luca Signorelli, and a portrait of Lorentino, the humanist, in Botticelli's early manner. The survey included only eastern galleries readily accessible to students. Of these Mrs. Gardner's collection contains the greatest number of masterpieces, Mr. John G.

Johnson's far the largest number of pictures of art historical importance. The conclusion of the paper was that the discursive study of Italian painting can now be very profitably undertaken in America. The speaker urged a more confident recognition and use of such great and growing resources.

7. Miss Esther Boise Van Deman, Research Associate of the Carnegie Institution, Rome, *Methods of Classifying Roman Concrete Structures*.

No abstract of this paper was received.

8. Professor Oliver S. Tonks, of Princeton University, *A Marble Roman Bowl from Bagdad*.

The bowl is four inches in height and seven and one half inches in diameter across the top, and is carved from a block of gray marble streaked with black. It was purchased in Damascus and was said to have come from Bagdad.

The decoration consists of two busts and a series of figures in low relief carved on the exterior of the bowl, of such size as practically to cover the whole of the surface. The two busts, clearly copied from busts in the round, are probably intended for those of Hadrian and Sabina. To the right of these follow in succession (1) a nude female leaning on a fence watching (2) the Wolf and the Twins; (3) a nude female, named Atalanta by an inscription, seated side-wise on the back of a goose or swan; (4) a half-draped female (Pandora) with the imperial Roman eagle (?) on a sphere which rests on her knee; (5) Hygieia; and (6) Aesculapius.

The inscriptions on the bowl, while in places yielding a meaning by themselves, contributed little toward explaining the purpose of the bowl. The possibility of a magical meaning lying concealed in them was suggested in connection with the idea that the vessel may have been used for medicinal purposes.

9. Dr. George W. Elderkin, of Princeton University, *The Erechtheum*.

No abstract of this paper was received.

WEDNESDAY, DECEMBER 28. 8 P.M.

Joint Session of the Institute and the Philological Association.
The following archaeological papers were presented:

1. Miss Elizabeth M. Gardiner, of the Worcester Art Museum, *A Pair of Black-figured Lekythoi in the Worcester Museum*.

This paper will be published in a later number of the JOURNAL.

2. Professor Mitchell Carroll, General Secretary of the Archaeological Institute, *Classical Studies and the Awakening in Art*.

This paper is a development of the thought that the revival of classical studies will come through the awakening of interest in the arts in general. The awakening in art is noticeable in all parts of the country and this will be followed by a steadily growing interest in letters, including classical literature. People are quick to realize that classical art is fundamental to all branches of modern art, and that acquaintance with the arts of the ancients is essential to an appreciation of the arts of to-day. Classical studies have an important mission in cultivating a proper appreciation of the fine arts, including literature and music with the rest. "The scientific treatment of literary subjects and other branches of art instruction has, on the whole, proved unsatisfactory. The main hope for a revival of interest in the classics, and in the elder humanities generally, lies in the development of art instruction on the broadest lines, at the university level, and the treatment of literary subjects primarily as related to art, rather than as related to natural science" (Elmer E. Brown).

3. Professor Lewis Bayles Paton, of Hartford Theological Seminary, *Survivals of Primitive Religion in Syria*.

The religion of the primitive Canaanites consisted in the worship of an immense number of local numina that inhabited springs, trees, mountain-tops, caves, and tombs. When the Israelites conquered Canaan, they appropriated the sanctuaries of the earlier inhabitants and continued the worship that had been paid to the ancient baals. The prophets opposed this sort of religion, and Deuteronomy commanded a destruction of the high places, but little was accomplished in the way of reformation. Judaism, Christianity, and Mohammedanism have all been uncompromisingly monotheistic, but they have not succeeded in abolishing the cult in the high places. The old baals still exist under the names of Jewish, Christian, and Mohammedan saints who are supposed to be buried in these spots.

During the years 1903 and 1904 the writer of this paper had the opportunity to observe the following survivals of primitive religion in Palestine: (1) Holy Springs. — At Afka, at the source of the Adonis River, is a spring inhabited by a female saint concerning whom the ancient myth of Astarte and Adonis is told. At Katana and at Baniyas are other sacred springs. (2) Trees. — At the cedars of Lebanon, at the grave of Sheikh 'Othman, at Baniyas, Nebî Yehûdah, Tell el Kadi, Nebî Yûsha', Abu Balûta, and Jifna are sacred trees to which sacrifices are brought. (3) Mountains. — On the tops of many

mountains are shrines which are regarded as the burial places of saints. At these all the rites of the ancient baal-cult are kept up.

(4) Caves are still regarded as sanctuaries in many parts of the land.

(5) Where there is no other natural object the grave of a saint is shown as the sacred object.

4. Dr. Edgar L. Hewett, of the School of American Archaeology, *The Sequence in the Development of Art in Copan and Quirigua*.

This paper will be published in a later number of the JOURNAL.

THURSDAY, DECEMBER 29. 9.30 A.M.

Joint session of the Institute and the American Anthropological Association.

The following archaeological papers were presented :

1. Miss Alice C. Fletcher, of Washington, *The Work of the School of American Archaeology in 1910*.

No abstract of this paper was received.

2. Professor William H. Goodyear, of the Brooklyn Institute of Arts and Sciences, *Measurements of 1910 in the Spiral Stairway of the Leaning Tower of Pisa*.

This paper will be published in a later number of the JOURNAL.

3. Mr. Hiram Bingham, of Yale University, *The Ruins of Choquequirau*.

In February, 1909, while on my way overland from Cuzco, Peru, to Lima, accompanied by Mr. Clarence L. Hay, I visited the ruins of Choquequirau, located in the valley of the Apurimac, two days journey from Abancay. The tradition is that it was the home of Manco Capac, the last Inca. Owing to the fact that the ruins are located on a lofty promontory six thousand feet above the river, and surrounded by precipices on three sides, it was not until a Peruvian treasure-seeking company had constructed a suspension bridge over the frightful rapids of the Apurimac that Choquequirau became accessible. The workmen had found no gold, and only a few objects of minor interest. Thanks to the amount of clearing made by them, we were able in four days to make a rough survey of the principal ruins, which are clustered in several groups on artificial terraces and natural shelves. Some of the buildings were long and narrow, with

one story; others of a story and a half, with tall gables. Similar buildings were found by Squier near Lake Titicaca and at Ollantaytambo. The interiors of nearly all the buildings were ornamented with irregular niches. The walls were composed of unhewn fragments of stone, cemented together with a stiff clay. Some of the buildings were faced with stucco. They were ornamented on the interior with cylindrical blocks of stone about three inches in diameter, projecting twelve or fourteen inches from the wall, about seven feet above the ground, between each niche. The southeast corner of the upper group of buildings is distinguished by a giant stairway consisting of fourteen great steps, averaging about fifteen feet wide, and four and a half feet high, and five feet deep. In a grave was found a small earthenware jar about one inch in diameter. The graves were placed under projecting ledges. Some of the skulls found had been artificially flattened. It is entirely possible that Choquequirau was the home of the last Inca, but it seems more probable that it was built as a frontier fortress, defending the valley of the Apurimac, one of the natural approaches to Cuzco, the Inca capital.

4. Dr. A. M. Tozzer, of Harvard University, *Recent Explorations in Northern Guatemala*.

To be published in the *American Anthropologist*.

5. Mr. Sylvanus G. Morley, of Sante Fé, *The Historical Value of the Books of Chilán Balam*.

This paper is to be published in the JOURNAL.

6. Mr. Charles H. Hawes, of Dartmouth College, *Cretan Anthropometry*.

Since Professor Boyd Dawkins and Dr. Duckworth concluded that the ancient Cretans belonged to the long-headed, dark, short, Mediterranean race, the examination of additional ancient skulls and measurements of living Cretans made by me have gone far to confirm this conclusion, and to show that the average modern Cretan is a modification of this type and has a broader head than his ancestor.

Nevertheless, the facts here set forth demonstrate that the ancient Cretans or Minoans with their characteristic long head are still represented in the more inaccessible regions, and that the broadening element is due to the presence of brachycephals who are mainly confined to the plains and coasts. Further, the facts are interpreted to indicate that the broad-heads are descendants of aliens, and in the main of prehistoric immigrants.

The data for Minoan skulls are obtained from 118 crania, of which

I use here 78 male skulls (*ca.* 2000 B.C.) leaving out those of the Late Minoan period, during which there is both archaeological and anthropological evidence of an alien immigration. These 78 skulls yield an average cranial index of 74.0, and the long-heads are to the broad-heads as 5 to 1.

The data for modern Cretans are plentiful, amounting to over 60,000 measurements and observations, and for this reason comparisons are at present confined to the cephalic index. Adding 199 Cretans measured by Dr. Duckworth to those measured in my expeditions of 1905 and 1909, we have a total of 3183. But from these have been deducted foreigners, women and children, and even Mussulman Cretans, leaving 2290 modern Cretans as the basis for the following comparisons. These yield an average cephalic index of 79.0 to be compared with 76.0 (*i.e.* 74.0, the cranial index, plus 2.0 allowance for the cephalic). The average modern Cretan is, therefore, mesati-cephalic, midway between his ancestor, the ancient Cretan, and his neighbor, the modern Greek (*c.* 82.3); and the long-heads are to the broad-heads in the proportion of 5 to 4. The difference is appreciable and impels us to ask, Do the descendants of the ancient Cretans, with a cephalic index of 76.0, exist in Crete to-day? If so it is reasonable to suppose that the invading aliens have driven the natives up into the hills, and there we find them. Present in the plains they predominate in the mountains. In the mountain plain of Lasithi (2700 ft.) the average cephalic index is 76.5, with a proportion of 9 dolichocephals to 1 brachycephal. On the northern slopes of Mount Ida the cephalic index is 76.5. On the northern slopes of the White Mountains, in the west, in one village, 65 men averaged 76.9 compared with 79.9 in the plains immediately below. In the Messara Mountains of the centre the average was 76.9 in contrast to 80.9 in the plains. 28 skulls of revolutionists of 1821 and 1866, chosen at random from the mausoleum of a mountain monastery, yielded a cranial index of 74.2 and a ratio of $4\frac{2}{3}$ long-heads to 1 broad-head. In the less accessible mountain regions are thus to be found modern Cretans of similar cephalic index and ratio of dolichocephals to brachycephals to those of Minoan Crete.

How, then, has the average cephalic index risen in 4000 years from 76 to 79? I have already suggested that this change is due to the presence of the descendants of prehistoric immigrants. Reviewing historic invasions, it is possible to dispense with both Turkish and Venetian physiological influence. Mussulmans have been rigidly excluded from these records, and the Venetians, I have shown by a careful comparison of the Venetian-named Cretans with the rest, possess exactly the same cephalic index, thus evincing a breeding-out in the course of nine generations of the infusion of Venetian blood that Crete received. This leaves us with the prehistoric in-

vasions of the Achaeans and the Dorians, which tradition, history, and archaeology attest. Anthropometry witnesses to an invasion of broad-heads in the Third Late Minoan period (1450-1200 B.C.). It is to the Dorian inroad, a migration of a people, rather than to the freebooting Achaeans, that I attribute the chief part in the broadening of the Cretan head. This is best illustrated in the southwest corner of Crete in the eparchies of Sphakia and Selinon. The Sphakiots are by tradition and dialect Dorians, and seem to have maintained the purity of their blood by resisting all invaders and by the custom of endogamy. They and their neighbors have average cephalic indices of 80.4 and 80.9, and the broad-heads are in the majority of 3 to 2 and 3 to 1. If we assume, as many scholars do, that the Dorians ultimately came from Illyria, we have an explanation to hand. The Illyric stock is unmistakable and exceptional in Europe to-day, in that it combines a broad head with a tall frame. In this southwest corner of Crete is a broad-headed people with a stature of 1709 mm. (*cf.* Dalmatians, 1711 mm.), whereas the central and western Cretans average 40 mm. less.

A further test made with an instrument I had just invented, the comparison of the sagittal curve of the living head, brings out a striking likeness between the brachycephalic Sphakiots, the Albanians (the oldest inhabitants of Illyria), and the Tsakonians, a tribe in the east of the Peloponnesus, 8000 in number, who still speak a Dorian dialect unintelligible to the Greeks. These three peoples, all with claims to Dorian descent, separated by hundreds of miles, yield exactly similar sagittal curves, and their *normal* types very closely approximate, whereas the contrast to that of the Mediterranean race is extraordinary.

THURSDAY, DECEMBER 29. 2 P.M.

1. Mr. Lacey D. Caskey, of the Museum of Fine Arts, Boston, *An Archaic Greek Grave Stele in the Museum of Fine Arts, Boston.*

This paper will be published in a later number of the JOURNAL.

2. Miss Esther Boise Van Deman, Research Associate of the Carnegie Institution, Rome, *The Work of Domitian on the Palatine Hill in Rome.*

No abstract of this paper was received.

3. Professor James A. Montgomery, of the University of Pennsylvania, *Some Incantation Bowls from Nippur.*

The Babylonian Expedition of the University of Pennsylvania unearthed a large number of specimens of that peculiarly Babylonian category of antiquities to which the name "incantation bowls" has been given. The lion's share of these spoils has gone to the museum at Constantinople, which reserved to itself the largest and most perfect specimens. But with the balance the University of Pennsylvania has probably the next to the largest collection of these articles. About 150 numbers are given to them in the Museum catalogue; however, the registration includes many fragments, illegible bowls, some duplicates, and a large number of bowls which were inscribed with senseless inscriptions, either to deceive the human clients or possibly the demons themselves. There remain about forty inscribed bowls which I am preparing for early publication.

Many inscriptions of this species have been published, especially by Schwab and Pognon. They are almost without exception incantations for the preservation of the client, his family and belongings, from the evil spirits which obsess human kind. Long lists of these demons are given, like those found in the Babylonian incantations; especially prominent are the *lilis* and *liliths* and other male and female hobgoblins, which like the classical *incubi* and *succubae* interfere with the regularity of the domestic life. The bowls from Nippur are in general of the same character. I will note only some special points of interest which appear in them.

Three dialects with their respective scripts are represented: what we may call the Judaeo-Aramaic dialect, like that of the Babylonian Talmud; the Mandaic; and a form of the Syriac (Edessene) tongue, in an early type of the Estranghelo alphabet, which is unique. It has probably survived from an earlier age. I should not place the inscriptions later than the Arabic conquest; this script might argue to a considerably earlier age.

One of the inscriptions finally settles the praxis of the magic. The bowl was inverted for the purpose of suppressing the demons, and duplicates were placed at the four corners of the house. The large number of personal names is of interest to the philologist and historian; they are mostly Persian. The syncretism of the magic appears from certain connections with pagan cults; Nannai is one of the deities, and there are traces of the Hermetic cult, and probably also of the doctrine of Aeonpaïos. Two of the inscriptions are love charms and show indubitable relations with like incantations in the Greek papyri. Of interest is a tradition concerning Joshua ben Perachia, one of the pre-Christian Jewish teachers, who is described as having made an ascent into heaven; this may throw some light on the Enoch literature. In one proper name the Tetragrammaton appears spelled out as *Yahbeh*.

4. Miss Caroline L. Ransom, of the Metropolitan Museum, New York, *Coptic Architectural Fragments recently acquired by the Metropolitan Museum.*

During 1910 the Metropolitan Museum of Art acquired from Egypt 166 inscribed and sculptured stone fragments of the Christian period. About three-fourths of these were purchased from the Egyptian government, and came chiefly from the Monastery of St. Jeremias at Sakkara, whose foundation is placed on historical evidence about 470 A.D. (Quibell, *Excavations at Saggara*, Vol. III, p. 111). The finds at this monastery are especially important for the study of Coptic art, inasmuch as they include a large mass of architectural sculpture approximately dated, and of marked beauty and variety of design.

In dealing with new material of this character, one will inevitably make grateful use of Professor Strzygowski's *Koptische Kunst* (*Catalogue général des Antiquités Égyptiennes du Musée du Caire*, Vol. XII), in which all the Coptic sculptures which had been received by the Cairo museum prior to April, 1901, and a few others received between 1901 and November, 1903, are given scholarly and exhaustive treatment. If the sculptures from Sakkara had been available when Professor Strzygowski wrote, it would seem that his conclusions must have been modified on two important points. One is the matter of the dates assigned; these, he frankly admits, have largely "Gefühlswert" (*Koptische Kunst*, p. 22), because of the paucity then of definitely dated finds as standards of reference. Sculptures similar to a number for which he suggests a fourth to fifth century origin have since been found at Sakkara, where they cannot possibly be earlier than the sixth century. This is clear, since pieces obviously earlier than the sculptures in question have been found on the same site, precluding for the later styles a date within the limits of the fifth century. Further, the emphasis laid by Professor Strzygowski on the individuality of the local schools will, perhaps, require modification, at least so far as architectural sculpture is concerned. His view is based, in the first instance, on the designs of grave stelae (*op. cit.*, p. xxi), for which there was, of course, in each locality, a steady and considerable demand favorable to the development of a local style. But he extends this view to include architectural sculpture, and attributes, on grounds of style, certain architectural pieces of unknown provenience to Bawit and Ahnas, suggestions not borne out by the finds at Sakkara. An illustration of both these points is afforded by the capital, No. 7344 (*op. cit.*, pp. 69-71), of which the place of finding is unknown, and which is assigned tentatively to Bawit, and dated fourth to fifth century. An almost exact duplicate of this in design and technic has come to light at Sakkara (Quibell,

Excavations at Sakkara, Pl. XXI, 1), together with numerous related capitals, and these cannot be earlier than the sixth century, if, indeed, they are as early. Another instance of likeness of design and technic in sculptures found widely apart is seen in the examples of a type of capital with four large acanthus leaves covering the core, and inverted palmettes on the abacus, discovered near Alexandria (*Bulletin de la Société archéologique d'Alexandrie*, No. 9, Fig. 8, p. 11), at Sakkara (Quibell, *op. cit.*, Pl. XXIII), and at Ahnas (Petrie, *Roman Ehnasya*, Pl. LXXI).

This suggests either the exportation from one centre where limestone of good quality was at hand of the sculptures which enriched these monasteries, or more likely the superintendence of their execution on the spot by skilled workmen, who went from place to place, and thus disseminated throughout the limestone area like designs and methods of work. The question where they got their stimulus and training, and the further determination, following Professor Strzygowski's pioneer work, of the chronology of the various types will be better attempted when the fourth volume of Mr. Quibell's Sakkara publication shall have appeared, and the sculptures from the French work at Bawit (where inscriptional evidence of value in dating was found) shall be made available.

Lantern-slides of many of the important pieces in New York were shown at the Providence meeting, but the limits of this report forbid the discussion, or even enumeration, of them.

5. Professor George F. Moore, of Harvard University, *Hebrew Ostraka of the Ninth Century from Samaria*.

No abstract of this paper was received.

6. Dr. Edmund von Mach, of Cambridge, Massachusetts, *Classic Myths in Art*.

Illustrating a book on ancient mythology offers great difficulties because the modern reader expects one thing, and the ancient artist intentionally offered a very different thing. We have grown to be a reading people, forming our ideas largely on the *written* word, while in antiquity the *spoken* word opened the door to understanding. A story which has been committed to writing is fixed for all times, having lost its power of growth, whereas a tale which passes from mouth to mouth is free to expand. In antiquity there were standard books of fiction or of myths. When writing came into use the individual versions of this or that great epic poem or drama were preserved, but the great mass of the people knew them, not because they had read the manuscripts, but because they had heard them acted or recited. Book illustrations, therefore, were unknown.

Yet so powerful was the impression which the myths made on the people that most of the artists drew their inspiration from them. Before an ancient statue one feels the power of an idea immediately, and not by the circuitous route of remembering a sequence of words which may have aimed to suggest a similar idea. The Greeks were the least literal in their sculpture. Their marbles, therefore, cannot yield *illustrations* except when they embody, like the Demeter of Knidus or the Athena of Velletri, a well-defined character conception. This conception, however, never does justice to the character of the goddess as it appears in all the myths, and very rarely even to that which dominates the particular version of any one myth. The largest number of *illustrations* of ancient myths are furnished by the least artistic vase painters and other minor artists. Some myths are found represented only in late Roman art, such as the fall of Phaethon. The representations of myths in Renaissance and modern art are usually classic only in name, few artists having been able to grasp the classic spirit.

7. Mr. Kenneth M. Chapman, of Santa Fé, *The Bird Motive in Ancient Pajaritan Pottery* (read by Mr. S. G. Morley).

The bird motive appears on two different types of Pajaritan pottery: 1. on a glazed ware in which the decoration is black, or red and black; and 2. on a gray or "biscuit" ware in which the decoration is black. These two styles of pottery are sometimes found in the same burial mounds and are, at least in part, contemporaneous. In the glazed ware there is a border two to four inches wide just below the rim, either inside or outside. This is regularly divided into four panels, the ornamentation of which usually consists of conventionalized designs based on the bird motive. Attempts at realistic representations of birds are exceedingly rare. The bird motive appears on at least 60 per cent of the glazed vases; and on about 10 per cent of those of the gray style.

THURSDAY, DECEMBER 29. 8 P.M.

Dr. Howard Crosby Butler, of Princeton University, *The Excavation of Sardis*. See *A.J.A.* XIV, pp. 401-413.

FRIDAY, DECEMBER 30. 9.30 A.M.

1. Mr. Henry H. Armstrong, of Princeton University, *Roman Privernum*.

This paper will be published in a later number of the JOURNAL.

2. Professor William N. Bates, of the University of Pennsylvania. *The Purification of Orestes* (read by Professor Henry L. Crosby).

This paper will be published in a later number of the JOURNAL.

3. Professor David M. Robinson, of Johns Hopkins University, *Two Copies of the Head of Athena Parthenos from Corinth*.

This paper will be published in a later number of the JOURNAL.

4. Mr. L. Earle Rowe, of Boston, *Notes on the Recent Egyptian Acquisitions from Gizeh in the Boston Museum of Fine Arts*.

The Boston Museum of Fine Arts has recently received as its share of the finds of the Harvard University-Museum of Fine Arts Expedition, under the direction of Dr. George A. Reisner, a remarkable series of monuments of the Old Kingdom and especially of the IVth Dynasty. The finds of very recent years have proved that this period of the Pyramid-builders marks the highest point of technical and artistic ability of the Egyptian artistic expression. It also seems certain that the amount of work necessary for the erection and equipment of such structures as the pyramids and the mortuary temples probably developed a school of artists and artisans whose influence must have been felt throughout the Nile Valley. The series to be installed in the near future include stone bowls of Snefru, a "magical set" containing a wand with the names of Khufu (Cheops); a silver seal with the names of Khafre (Chephren); a fragment of a wand with the name of Khamerer, the mother of Menkaure (Mycerinus); and a number of statues of Menkaure, including an alabaster figure over life-size, and a slate group of Menkaure and his queen, which are two of the finest examples of the achievements of the Egyptian sculptor as yet found. A large number of stone bowls showing the development of the forms was also obtained.

The early cemetery at Mesaëed, near Gizeh, also has supplied material of great interest, especially some examples of predynastic ivory-carvings.

5. Dr. Walter W. Hyde, of the University of Pennsylvania, *The Location of the Statues of Victors in the Altis*.

The first part of the paper is concerned with the topographical arrangement of the statues mentioned by Pausanias in his two victor *ἱφῶδοι* through the Altis. On the principle demonstrated in the author's *De Olympionicarum Statuis* (1903), that statues of contem-

porary victors, as well as those of the same family, or state, or contest, stood in groups, it is possible, aided by the place of finding of the many recovered bases, to arrange them, not in continuous lines, but in "zones" around well-known monuments, *e.g.*, the Heraeum, Eretrian Bull, Victory of Paeonius, etc. A consideration of their dates shows that the oldest statues, down to the building of the Temple of Zeus, stood between it and the Echo Hall and south wall of the Altis; the next statues, to the end of the fifth century, extended from its eastern front northward to the Heraeum; those of the fourth century filled the intervals among these earlier ones, and those subsequent to the time of Alexander stood west and north of it, where the second *ἔφοδος* of Pausanias must have run. With these data, and with the help gained from the place of finding of many other bases belonging to statues of victors not named by Pausanias, it can be said definitely in what parts of the Altis these other statues stood. Thus of the five referred to the sixth and fifth centuries B.C., two originally stood on the ground later occupied by the Temple of Zeus, and three east of it; of the thirty-seven referred to the first three centuries B.C., all but eight were found west and northwest of the temple, while more than half of the nineteen referred to the first three centuries A.D. were also found in this region, showing that this part of the Altis was dedicated to later statues. The position of many of them can be much more definitely given. We can also determine, approximately, the number of victor statues in the Altis. Pausanias, in his selection, mentions 192 monuments of 188 victors, of which 40 are known from inscribed bases; 63 more are known from other fragments, which gives the proportion:

$$40 : 192 :: 63 : x (= 302), \text{ i.e., a total of 494 statues.}$$

The last part of the paper deals with the 34 victor statues ranging from the seventh century B.C. to the fourth century A.D. located outside Olympia in other parts of the Greek world.

6. Miss Edith H. Hall, of Mt. Holyoke College, *American Excavations in Crete in 1910*.

Mr. R. B. Seager and Miss E. H. Hall conducted excavations in eastern Crete in the spring of 1910 for the University of Pennsylvania Museum. Two sites were explored: one a hill, Sphoungaras (*Σφουγγαράς*), between the town of Gourniá and the coast to the north; the other, Vrokastro (*Βρόκαστρο*), a lofty peak also on the north coast, three hours to the west. At Sphoungaras was discovered and excavated the cemetery belonging to the neighboring town of Gourniá. It contained the much disturbed remains of Early Minoan II graves (probably cist graves built of small stones), with which were

associated quantities of red and black mottled pottery, a few gold ornaments, stone vases, and bronze objects, all of which were similar to objects found in the Mochlos tombs. More important was the discovery of 150 squat burials in jars which date mostly from the Middle Minoan III and the Late Minoan I periods, with a few specimens from the Middle Minoan I period. These jars were all inverted. The well-preserved bones indicated that the corpses had been trussed with the knees drawn up to the chin and had been put in head foremost, so that when the whole was inverted the bodies remained in an upright sitting posture. The objects found in the jars were scanty; the most important were seal-stones which, although they presented no new or rare types, were interesting, since their dates could be fixed with a fair degree of certainty. It appears that several well-known types which have been regarded as typical of the Late Minoan II period were in vogue at a much earlier epoch. This is practically the first discovery of Middle Minoan III and Late Minoan I burials, and also the first instance of the extensive use in Greek lands of jars for primary burials. The great discrepancy between this and the other methods of burial employed in Crete in the Bronze Age is hard to explain.

At Vrokastro, Miss Hall began the work of clearing a large town site the lower strata of which date from the Middle Minoan I period, the upper from the Late Minoan III and Geometric periods. The transition from bronze to iron was well exemplified here. It is hoped that the further excavation of this site will yield more information in regard to this important period.

7. Mr. John P. Harrington, of Santa Fé, *The Tewa Game of Kahto'ehphe.*

The present culture of the Pueblo Indians is so similar to that of the ancient "cliff-dwellers" that a study of the culture of these Indians is essential to the successful investigation of archaeological problems in the Southwest. Of the games known to the Indians of San Ildefonso pueblo who did the excavating at the Rito de los Frijoles, New Mexico, this summer, a form of Culin's "hidden-ball game," known to them as Kahto'ehphe, 'hide game-sticks,' is the most interesting, inasmuch as the figures made by variously placing the sticks while playing this game throw much light upon Pueblo symbolism. Nearly fifty figures are made with the game-sticks, many of these figures corresponding closely to designs on modern and ancient Pueblo pottery. The majority of the figures have a deep religious signification. A complete linguistic investigation of terms and expressions connected with the game was presented, and photographs of the figures as actually made by the players were thrown upon the screen.

8. Mr. B. H. Hill, of the American School of Classical Studies, Athens, *Parthenon Studies* (read by Mr. L. D. Caskey).

The accepted restoration of the earlier Parthenon is to be corrected in several particulars. The temple had a marble stylobate, an upper step of marble, and a lower step of Kará stone. The southwest corner block of the Kará course is *in situ*, 2.11 m. from the south side and 3.10 m. from the west end of the *poros* podium. Centering the temple upon the podium, we have a stylobate 67 m. long and 23.57 m. wide; this allows six columns at the ends with an axial distance of 4.50 m. and sixteen columns on the sides with an axial distance of 4.40 m. Within the peristyle the temple was tetrastyle at both ends. The cella walls had a moulded base resting upon two steps; blocks from these three courses exist, built into the later Parthenon. There was space in the cella for only one room at the west, not for three, as in the accepted restoration. In this earlier building the Solonian foot (0.296 m.) seems to have been used, while in the existing Parthenon, as in the other Periclean buildings, the Aeginetan foot (0.328 m.) was the standard.

9. Jesse L. Nusbaum, School of American Archaeology, Santa Fé, New Mexico, *The Excavation and Repair of Balcony House, Mesa Verde National Park*.

Balcony House is situated on the west side of Ruin Canyon, thirty miles from Mancos, Colorado, in the heart of the Mesa Verde National Park.

Many walls and even entire buildings had fallen into irreparable ruin, and those remaining were on the verge of final destruction. Immediate repair was essential to the preservation of this, one of the most picturesque ruins of the Southwest. The work was done under the authority of the Department of the Interior, with funds raised by the Colorado Cliff Dwellers' Association. Insecure walls were relaid or underpinned, kivas repaired to the plaza level, and all cracked and weakened structures securely anchored to firm foundations by iron braces, to prevent further destruction.

The Ruin consists of two separate courts, the "Kiva Plaza," containing two sanctuaries and sixteen rooms, and the "North Plaza" of eleven rooms and an open court. The principal buildings are two stories high.

The intention of the paper is to illustrate the latest advances in methods of excavation or repair of ruins; carrying on the idea introduced by the Smithsonian Institution that all work in American archaeology must look first to the preservation of the monuments investigated.